…le and compass of the architect; and Alberti, …rmente, and Vignola, and many others, …bodied their visions of beauty on canvass …well as on stone;* while many are the great …inters and sculptors who were inspired in a …gh degree by the genius of architecture, and …re left works in that art which would alone …ve gained them renown: among these the …mes of Giotto, Michelangelo, Raffaello, …ulio Romano, Vasari, Polidoro, Domenichino, …lgardi, Bernini, and Carlo Maratti, are conspicuous: indeed, most of the painters of the …orentine school were proficients in the sister …rts: Michelangelo was employed by Pope …ius II. in the triple capacity of architect, …inter, and sculptor; he was also a poet: …ichino was appointed by Gregory XV. …chitect of the Apostolic Palace: many pro…sed all the three branches, and are called by …l three at the present day.

The love and taste, also, for music and paint…g, to an equal degree, have in many instances …ntred in the same person. Handel, who …rst gave to the sacred volume the celestial …ice of music, was a lover of pictures, and, …r many years before his death, frequented, …r the sole purpose of viewing them, all col…ctions for sale: Correlli was also an enthu…stic admirer of the pictorial art: Geminiani, …the latter years of his life, was absorbed in …inting, which he declared he loved better …an music: Leonardo da Vinci, Sir Godfrey …neller, Domenichino, and many other cele…rated painters have been no less excellent in …e practice of music: Guido Rheni was cele…rated for his skill on the flute: Du Fresnoy …s poet and painter: Milton, it is well known, …d a fine ear for music; and Sir John Van…rugh, the architect of Blenheim House and …Castle Howard, was a popular poet and …ramatist.

I believe, in short, it will be found that an artist would more readily excel in corresponding qualities of all the arts, than in all the qualities of one art; *i. e.* that the chain of connection is stronger between these similar or analogous departments of different arts, than between the different departments of each art. Success in the latter demands an exertion of a greater variety or extent of mental powers than in the former, which requires the same identical faculty for their management. This will explain why, though the greatest artists excelled only in one quality of an art, so many successfully attempted the mastery of a plurality of arts. We have Michelangelo eminent in design; Raffaello in expression; Correggio in harmony; Rembrandt in breadth; Titian in colour; but eminent in these only, while the two former, and many others, were also great in other of the arts of form. The truth is, it is in corresponding qualities of different arts they excelled: Michelangelo's forte was design, and his greatness in this manifested itself not only in sculpture, but in painting and architecture.

Our second inquiry is,—Will it give the professor of any one art a greater mastery over that one? In the production of a true work of art, the three powers of hand, mind, and spirit before enumerated, move in unison, and the work completed is the naturally resulting expression of that unison, just as the common chord in music is the expressed result of the sympathetic harmonic vibrations, resulting from the given sound of the primary or base note. But, in tracing the history of individual artistic progress, we meet with such continuous vibrations of circumstance and power acting and reacting one on the other, that, if we leave out of our consideration the doctrine of the unity of art, we are driven to the conclusive dilemma, either that circumstance is the director of art, or that art is the dominator of circumstance—a conclusion in which, from the constant recurrence of the extremes of its vibrations, nothing is concluded; for scarcely can we cite an instance of art-growth under an atmosphere of favouring circumstances, but the very exertion of the memory necessary for such purpose calls to mind some opposite instance of art-power or genius, forcing its way through every obstacle and discouragement,—

> "Breasting the blows of circumstance,
> And grappling with his evil star."

From this dilemma the unity-of-art doctrine, I think, frees us, by teaching, that in what manner soever the vital germ may originate (and this is a mystery beyond the mental horizon), having been once implanted, its inevitable tendency is to the light. The mind, in this respect, resembles many or most plants: set a plant in the recess of a window, and it grows towards the nearest window pane or compartment through which the light enters: cover that pane or opening, and it grows up and curls over it to the light above: screen it from the direct light, it grows towards the reflected: and so with the art-soul: if circumstance put out the eyes, and say, "Thou shalt not *see*," the art-soul perchance *hears*, and a musician is born; or it *thinks* and *feels*, and the poetic fathers hail the advent of another son; or does circumstance, less utter in her proscription, lay a forbidding hand on colour, and say, "Not these:" the art-genius grows towards form, perchance, and instead of a Titian or Murillo the world gains a Canova. Or, again, does circumstance hem round the art-soul with certain mechanical requirements and formularies of style suggestive of an architectural career: it rises still to the light, and grows up an Ictinus or Palladio.

In fine, as the plant, so long as it retains its vitality, grows under, or round, or through every obstacle, and still towards the light, making its way wherever light appears, so does the art-genius grow up through whatever avenue or crevice circumstance has left open, and still into the life of art; and, moreover, as with the plant, so with art—the development of the innate life is the ultimate destruction of the circumstantial obstacle: a sheet of pasteboard, by excluding the light, may give the growth direction to the upspringing acorn; but let the young oak once feel his innate strength and forest dignity, and what shall hamper him then?

> "Light is light which radiates,
> Blood is blood which circulates,
> Life is life which generates."

And many-seeming life in art, as in all else, is *one*; and as the planets, though shining with a different hue, shine in the reflected splendour of one central sun, so do the arts, through their respective media, give back a reflection of the glory of the central unity of ART; and as the astronomer is guided and strengthened in his optical deductions from planetary observations, by his knowledge of the source of light, so should the follower of any one art derive power and clearness of insight from a perception of the centering unity from which all the arts sprang, and to which they all tend.

SAMUEL HUGGINS.

* There is, perhaps, no art that is honoured by a wider circle of amateurs than painting: as far as my observation has extended, but a small proportion of architects are of the number. It would be well if it were otherwise, for architects would certainly find their account in the study of painting, and, indeed, of sculpture, but more particularly of the former. The study and exercise of painting can be but little or of no use to the lawyer or merchant in his professions; but they must be of the greatest use to the architect. The three arts of form can, perhaps, never be united again in the mind and hand of one man; but the study of painting and sculpture could well be combined with that of architecture in forming the mind of the architect: no time devoted to these branches would be lost: every step of his progress in them would *tell* upon his artistic discernment and capabilities. He would acquire a greater grasp of thought,—a greater breadth of mind: it would bring him nearer to nature, the prime source of his art, whether in the study of form, chiaroscuro, or colour, and, teaching him the right use of precedent, prevent it having undue hold upon his mind. Few architects, I fear, in laying down the general plan of a building, or in choosing the principal forms, are sufficiently influenced by considerations of breadth of light and shade, yet it is as absolutely necessary to the production of an edifice worthy to be classed with works of art, as it is to the composition of a picture. Without attention to this subject, there can be no brilliancy or effect in any part, nor repose for the eye. Chiaroscuro is the very life of architecture: let provision for it be neglected, as is too often the case, and the building is an architectural nonentity, however liberal on its surfaces has been the hand of the decorator.

I believe that complete detachment of any one of the arts is unphilosophical, and should not be permitted; that it is the worst way of arriving at a clear knowledge and full mastery of principle. I believe, too, that the painter and sculptor would acquire an advantage in a study of architecture: besides the light it would throw upon their own arts, some practical knowledge would be gained which would be found useful in most walks of the artist. But the advantage these would reap from a study of architecture would not be equal to that gained by the architect from a study of painting and sculpture. I believe, in fine, that one of the best methods that could be devised at the present day to revive the somewhat drooping powers of architecture, and give fresh impulse to its career, is connecting it more with painting and sculpture. Sir Joshua Reynolds's eulogy on Vanbrugh was chiefly based on the fact that he composed like a painter. Moreover, the knowledge of these arts would enable the architect to see how all three could be most advantageously united in the formation of one grand work; for they are all essential to a complete building, as a knowledge of them, more or less, is essential to a complete architect.

At the same time, it must be observed that no art should be governed by another. It is for a greater union of the arts that I contend, not a subjection of one to its fellow: they are to stand in sisterly relation, not in that of mistress and servant. There have been times when architecture was governed by painting and sculpture, and its spirit often languished under the yoke. Painters are too apt in building to sacrifice to the picturesque or other qualities peculiarly desirable in painting, and most consonant with its spirit, to the marring of the innate beauty and greatness of architecture.

I know that modern refinements have increased the extent of scientific knowledge which it is incumbent upon the architect to acquire. Yet the fine art department must not suffer on this account. We must, by every available means, secure the power to express our sentiments and give utterance to the ideas and feelings of the time in our works, and thus maintain the position, and support the dignity, of architecture among the arts of design.—S. H.

FIRES IN THE CITY.

THE frightful loss to the community caused by constantly recurring fires, will, it is to be hoped, gradually force upon owners and builders the necessity of adopting modes of construction best adapted to prevent such costly catastrophes as those we now so often see. Only a few weeks ago we were gazing into the extensive ruin in Mark-lane, and now there are two other immense gaps so caused: one in Tooley-street (an enormous warehouse), and the second in Paternoster-row (a tallow-melter's).

In each case it is through mercy that the fire did not further extend: had it done so from Paternoster-row, our metropolitan cathedral and architectural glory might itself have fallen a prey to the flames.

The area of the warehouse in Tooley-street is very large, and, looked at from the top of the adjacent building, filled with fallen iron columns, and charred timbers, sprinkled with half-burnt hops, looking like gold dust, has a striking appearance. Amongst other points, the necessity for enforcing those clauses of the Buildings Act which limit the size of such buildings is made evident.

An adjoining warehouse belonging to Mr. Goodchild was saved by what at the moment doubtless seemed an annoyance. Some time ago the owner of the destroyed building built a 4½ inch wall against the south wall of the former to block up some windows considered to be improperly formed in it. If this had not been done, the second warehouse could scarcely have escaped destruction. Such incidents should prevent us from repining. Who can foresee results?

The extent to which the upper part of the front wall of the building that is burnt is forced outwards by the heat is so great that it can scarcely be believed.

NOTES IN THE PROVINCES.

THE chief stone of a new church in course of erection in the Marsh district of the parish of Stratford was laid by Lord Ashley on Tuesday in last week. It is to be called Christ Church, and will be composed of brick, faced with rag stone. The spire will be about 100 feet high. Mr. Johnstone is the architect and Mr. T. Burton the builder. Schools in connection with the church were finished some time since.——The Maidstone Town Council have received and adopted the report of the committee on plans for baths and washhouses. The plan selected was that of Mr. Whichcord, the county surveyor. The buildings are to be erected in the Fair Meadow, the front elevation facing towards the bridge. There will be three first-class and fourteen second-class bathing-houses for men and six for women; three private baths for gentlemen and three for ladies, at suitable prices; a swimming-bath, containing 14,000 gallons of water, and fitted up with twelve or more dressing-boxes. In the washing department there will be sixteen stalls, with tubs, drying-closets, vessels of boiling water, &c.: the cost, it is supposed, will exceed 4,000*l*. The work, however, will be done by contract, and the usual specifications are being prepared. Owing to arrangements suggested by the town-clerk, according

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